California School of Fine Arts

FORMERLY THE MARK HOPKINS INSTITUTE OF ART

SAN FRANCISCO INSTITUTE OF ART

AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA

FORTY-FOURTH YEAR

Regular Session, 1917-1918

Margery —

I thought you'd
enjoy seeing this
catalogue — & the
day when I attended —!

Love.

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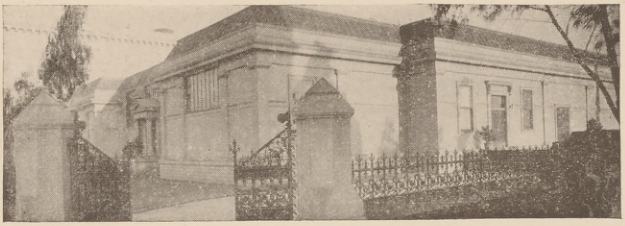

ANNOUNCEMENT

1917-18

The California School of Fine Arts was founded by the San Francisco Art Association in 1874. In 1893 it was affiliated with the University of California, thereby becoming privileged to confer a University Certificate of proficiency in the Graphic Arts.

The school is situated in the San Francisco Institute of Art, a splendid location on the corner of California and Mason Streets, in the residence district, overlooking the bay of San Francisco.

Owing to its wide spread fame and the great influence it has exercised in building up and maintaining highest art ideals in the many and varied branches of its work, it has come to be generally recognized as the largest, best equipped and leading art school of the West.

The first term of the school year begins August 13th and closes December 21st, 1917. The second term begins January 2d and closes May 10th, 1918.

The Saturday class is in session throughout the year.

The advantages for art study in this section of California are numberless. Chief among them are the following:

The wonderful and healthful climate, where an even temperature is maintained throughout the year.

The rare, natural beauties of the country.

Sunshine and flowers in profusion, where painting outdoors can be carried on the whole year.

Easy access to the ocean shore, than which there is no finer marine painting to be found in the world.

No previous training is required for admission to enrollment in the school. Work from still life or cast will be given to beginners by the life instructor so far as he deems necessary to fit them for the life classes.

A library and reading room, containing besides many valuable books, the current magazines and art periodicals, is open for the use of the students.

The splendid museum of art conducted by the San Francisco Art Association in the Palace of Fine Arts, Exposition Grounds, is open for study and, to further their progress, students of the school are cordially invited and urged to make use of its valuable and varied permanent collections, as well as the changing exhibitions of paintings and sculpture. In fact a working co-ordination between these acknowledged art treasures and the school courses, with frequent visits of classes to the Palace, will be one of the features of the school policy. Director J. Nilsen Laurvik of the Fine Arts Palace has kindly offered the use of one or more galleries at the museum for a continual exhibition of the work of

students of the school. These exhibits will be chosen each month by the Faculty from the best work accomplished in the different classes.

Prize competitions of various kinds will be held from time to time during the year.

In order to encourage deserving pupils of the school the Art Association offers six Annual scholarships.

The California School of Fine Arts has a record of which it can be justly proud. Many artists and illustrators prominent in American Art today have received their training at the school. The students have taken the greater amount of awards in National competition, for many successive years, as well as a majority of local competitive awards.

It will be the aim of the director and the faculty of the school to give the students as many opportunities as possible to come into contact with practical issues in their work and to win recognition in many fields open to them.

Students are required to provide their own material, which may be bought in the School if desired. Easels, tables, etc., are furnished free of charge.

For students coming to the school from out of town places, especially strangers to the city, arrangements have been made with the Travelers' Aid Society to give them every help in finding reliable and convenient boarding and rooming places to meet individual requirements. In the case of young women students arriving alone in the city, if they will notify the school in advance a representative of the Travelers' Aid Society will meet them at the train and see them safely located.

FACULTY

LEE F. RANDOLPH	Director of the school.
	Painting and drawing from life and antique; composition and anatomy.
HENRY V. POOR	Painting and drawing from life and antique; composition and still life.
E. SPENCER MACKY CONSTANCE L. MACKY	Associated instructors in portrait painting, and in the Night School, painting and drawing from life and antique; composition.
LEO LENTELLI	Sculpture, both day and night schools.
GERTRUDE PARTINGTON	Figure and costume sketch class. Short course in etching.
MAYNARD DIXON	Illustration.
KATHERINE BALL	Normal class.
HERMANN ROSSE	Interior decoration and costume design.
KATHERINE GILLESPIE	Decorative design, perspective and the crafts.
EMIL GREBS	Commercial art.
ALICE B. CHITTENDEN	Saturday classes.
AGATHA VAN ERP	Hammered metal.

All of the Faculty have spent years of study in the best art schools of America and Europe, and their prominence and standing in the world of art and their unquestioned ability as teachers insures the most competent direction of the students' work.

SCHEDULE OF CLASSES

9 A. M. to 12 M. 1 P. M. to 4 P. M.

CLASSES	INSTRUCTORS ATTENDING
MONDAY	
Morning—	
Life Class	Lee F. Randolph
Life Class	Henry V. Poor
Still Life Painting	
Afternoon—	
Portrait	E. Spencer Macky and Constance L. Macky
Sculpture	Leo Lentelli
Antique Drawing	E. Spencer Macky and Constance L. Macky
Still Life Painting	Henry V. Poor
TUESDAY	
Morning—	
Life Class	
Life Class	
Still Life Painting	
Afternoon—	
Portrait	
Sculpture	
Sketch (costume figure)	Gertrude Partington
Interior Decoration	Hermann Rosse
Antique Drawing	
Still Life Painting	
WEDNESDAY	
Morning—	
Life Class	
Life Class	
Perspective	Katherine Gillespie
Still Life Painting	
Afternoon—	
Portrait	E. Spencer Macky and Constance L. Macky
Decorative Design	Katherine Gillespie
Still Life Painting	
Sculpture	
Antique Drawing	E. Spencer Macky and Constance L. Macky
THURSDAY	
Morning—	
Life Class	Lee F. Randolph
Life Class	Henry V. Poor
Still Life Painting	

Afternoon—

Portrait .....
Anatomy .....Lee F. Randolph
Sculpture .....Leo Lentelli
Costume Design .....Hermann Rosse
Illustration .....Maynard Dixon
Still Life Painting.....
Antique Drawing .....

FRIDAY

Morning—

Life Class.....
Life Class.....
Decorative Design .....Katherine Gillespie
Still Life Painting.....

Afternoon—

Sketch (costume figure) .....Gertrude Partington
Sculpture .....
Normal Class .....Katherine Ball
Commercial Art .....Emil Grebs
Still Life Painting.....Henry V. Poor
Antique Drawing .....

Composition given in connection with all life classes. See special note on Composition Courses.

NIGHT SCHOOL

7 to 9:30 P. M.

Monday—

Drawing and Painting from life .....E. Spencer Macky
Sculpture .....Leo Lentelli

Tuesday—

Interior Decoration .....Hermann Rosse
Sketch Class .....No Instructor

Wednesday—

Drawing and Painting from life .....E. Spencer Macky
Sculpture .....

Thursday—

Interior Decoration .....Hermann Rosse

Friday—

Drawing and Painting from life .....E. Spencer Macky
Sculpture .....
Commercial Art .....Emil Grebs

For the second term there will be an alteration of the schedule for Interior Decoration and Costume Design as regards the day and night schools.

COURSES OF STUDY

LIFE CLASSES

Lee F. Randolph **Henry V. Poor**

Under the instruction of Mr. Randolph and Mr. Poor classes in painting and drawing from the life and antique. The study of form expressed in line, light and shade and color, and of proportion and values. A course giving the broad foundation work for art students.

PORTRAITURE

E. Spencer Macky **Constance L. Macky**

Painting and drawing the head from the living model. Preparatory antique when necessary.

For advanced students new and interesting features will be introduced in the compositional arrangement of costumes, draperies and accessories with the portrait.

SCULPTURE

Leo Lentelli

This course is of great value to students of drawing and other branches as well as to those who hope to make a profession of sculpture.

Modeling from the cast and the human figure, with practice in the composition of small groups. A study of animals will be introduced. Given in both day and night schools.

COMPOSITION

The elements of composition will be given in connection with all the life painting, drawing and modeling classes in the school, by the various instructors. It will be presented in talks on the subject and criticism of the students' work on problems given them in the class.

Mural painting is fast coming to the front as the leading mode of expression of the painter's art and practice work in this important line will be given advanced students.

SKETCH CLASS

Gertrude Partington

Sketching from the costumed figure in both long and brief periods, practice in rapid rendering of the action, character, etc., of the model. A very important branch giving especial opportunity for developing the ability of the student to see and appreciate form.

STILL LIFE PAINTING

Henry V. Poor

Painting from still life arrangements. No better practice work is known for the art student than still life painting, teaching him to see and express the true elements of form, just relationship of values and harmony of color.

ILLUSTRATION

Maynard Dixon

In this day owing to the great development of book and magazine illustration there is more demand than ever for competent artists who understand not alone the requirements for pictorial presentation, but the special limitations imposed by reproduction processes. To meet this a practical course in illustration will be given by Mr. Dixon.

ANATOMY

Lee F. Randolph

A complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. The text book recommended is Arthur Thompson's "Anatomy for Art Students."

NORMAL CLASS

Katherine Ball

Supervisor of Drawing, San Francisco Public Schools

This course will train teachers and supervisors of drawing and art for private and public schools. It will be based upon the San Francisco school course of study and include problems of elementary object drawing, applied design and hand work suitable to the different grades of a school system. Particular attention will be given to practical methods of pedagogy, applied psychology and school administration, and all students will enjoy the exceptional advantages of practice teaching in the San Francisco schools under the supervision of Miss Ball.

INTERIOR DECORATION

Hermann Rosse

A new and very valuable addition to the school curriculum. It is designed to make this course thoroughly professional and practical in scope, embracing a wide range of study. It is not necessary to enlarge on the advantages of the course to professional people as well as students engaged in this field of work.

Mr. Rosse has a large reputation as mural painter and decorator. He had entire charge of the interior decoration of the Peace Palace at the Hague, and his decorations of the Holland Building at the Exposition are well known. This class will be held in both day and night schools.

COSTUME DESIGN

Hermann Rosse

A systematic study of historical costume and its modern application, going into the various elements of dress design. Given in both day and night schools.

DECORATIVE DESIGN

Katherine Gillespie

A course of design principles for elementary and advanced students presented for application to vocational and industrial requirements. A system of gradual problems developing ability to create good design in line, form and color from natural motifs. New methods of securing and applying color harmony will be presented. Also a course in perspective, illustrated with instruction for practical application and a short course in mechanical drawing.

ARTS AND CRAFTS

Katherine Gillespie

Class in various handicrafts among which will be tooled and modeled leather, stencil and block printing, textile and leather batik work, gesso and relief frame work and concrete pottery. New and practical ideas for the art teacher will be found in these problems permitting the application of design in forms both inexpensive and simple.

COMMERCIAL ART

Emil Grebs

A study of the requirements of commercial art, the technical difficulties and limitations and all the practical problems that the student will be required to meet in professional practice. Poster work. Day and Night Schools.

SATURDAY CLASSES

Alice B. Chittenden

These Saturday classes, which are held throughout the entire year, have been eminently successful. The attention of parents is particularly called to the life-long advantages to children of early training in drawing and general education in the principles of art.

LECTURE COURSES

It is planned to have a series of lectures and informal talks in the various departments of the school by recognized authorities in their separate fields to broaden the point of view and give the students new and fresh ideas in their work. There may be added to these a regular course on the History of Art. Lectures and hours to be announced later.

NIGHT SCHOOL

Hours 7 to 9:30 P. M.

Recognizing the increasing demand of this great and growing community for enlarged educational opportunities in art for those who cannot avail themselves of the day courses, it has been decided by the Director to greatly enlarge the scope of the night school, thereby keeping in line with the most progressive art schools of the large cities of America.

The following classes duplicating many of the day classes have been established.

LIFE CLASS

E. Spencer Macky

The classes of painting and drawing from the life, together with any antique preparatory drawing found necessary, as also instruction in the elements of composition, will be under the direction of Mr. Macky. Mr. and Mrs. Macky have recently merged their well known art school with the California School of Fine Arts, and their deservedly wide reputation as teachers and painters assures the immediate success of this department.

SCULPTURE CLASS

Leo Lentelli

Modeling from cast and the life. Special instruction will also be given in architectural sculpture for the benefit of architectural students. Mr. Lentelli's wide experience with this phase of work will give it great value.

INTERIOR DECORATION

Herman Rosse

A complete, professional and practical course, given two nights a week in this important subject. A full equipment necessary for the successful prosecution of this study will be provided. It offers great advantages to those already engaged in professional work of this nature to develop their knowledge and ability.

COMMERCIAL ART

Emil Grebs

A course one night a week in the many practical branches of commercial art. Giving opportunity to young people entering the profession to study with a man of great experience in the work. It is recommended that these students spend two nights drawing in the life class.

The school authorities reserve the right to omit any course or branch of study when the attendance does not in their opinion warrant its continuance, and to make such changes in the schedule and class work as may seem desirable.

TUITION FEES

The following fees, payable in advance, entitle the student to pursue as many of the courses as desired within the limitations prescribed:

DAY CLASSES

Monday, Tuesday, Wednesday, Thursday, Friday

	Month	Term
Ten half days per week	$12.00	$45.00
Five half days per week	9.00	32.00
Two half days per week (life classes excepted)	5.00	20.00

NIGHT CLASSES

Monday, Tuesday, Wednesday, Thursday, Friday

	Month	Term
Five nights per week	$7.00	$29.00
Four nights per week	6.00	25.00
Three nights per week	5.00	18.00

SPECIAL CLASSES

Tuesday Night, Sketch (no instruction)	$1.00	per month
Friday Night Only, Advanced Commercial Art	3.00	per month

SATURDAY CLASS

	Month	Term (four months)
All day (9 A. M. till 4 P. M.)	$4.00	$12.00

Term rates are granted only when such rate is paid within the first month of enrollment.

Unavoidable absence for one week or more will be credited to students at the discretion of the Director, from the date written notification is received. No exception to this rule.

Fees are not refunded to students who leave before the end of the period paid for.

For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.